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October Woods

Painted by Carl V. Mar

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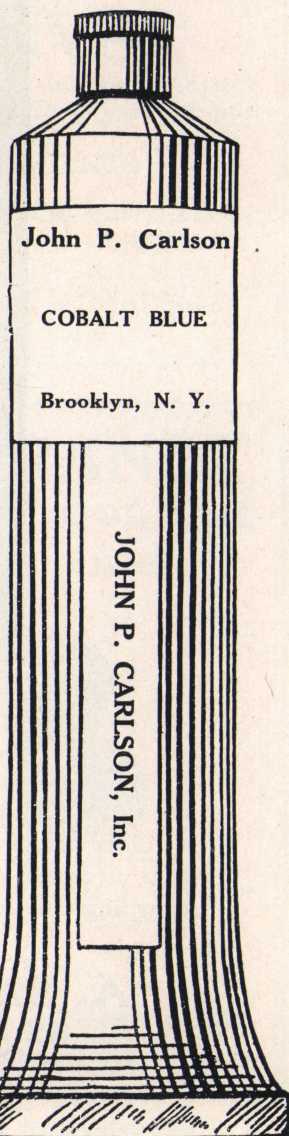


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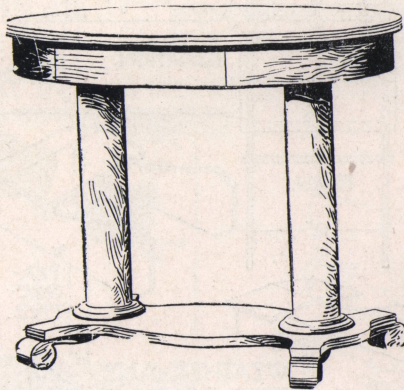
Toy Making in the Schools

By PROF. CHARLES A. AND OSCAR L. McMURRY, AND GEORGE W. EGGERS;
in Macmillan's "Teaching of Industrial Arts"

The educational value of the industrial arts, says Mr. McMurry, was once conceived narrowly as a growth of manual skill in dealing with useful projects. It has gradually taken on a broader scope and has become more significant for the whole of education.

"One distinctive problem of the arts," quoting from the Macmillan Company's excellent book on the industrial arts, "is how to bring motor activity into close relation to thought, that is, how to bring to bear motor action as a test of reality upon all thinking. . . . The arts signalize . . . the transition from thought to action, from theory to practice. Without this final step thought processes are incomplete."

Toy making in one sense could not be classed as a vital necessity of life, yet its usefulness as a class project, and the actual benefits derived by those children who play with toys, is unquestioned. The subject of toy making forms but a part of several books recently published on the industrial arts; it is briefly mentioned in "Industrial Arts for Elementary Schools," by Frederick G. Bonser and Lois Coffey Mossman, both of Teachers' College, Columbia University. The book, by the way, is also published by Macmillan. But by far the best treatise we have yet seen on the subject is the one upon which this article is based. It ranks in the same high class with "Applied Art," which is is-



TOY TABLE MADE IN A CANADIAN
SCHOOL

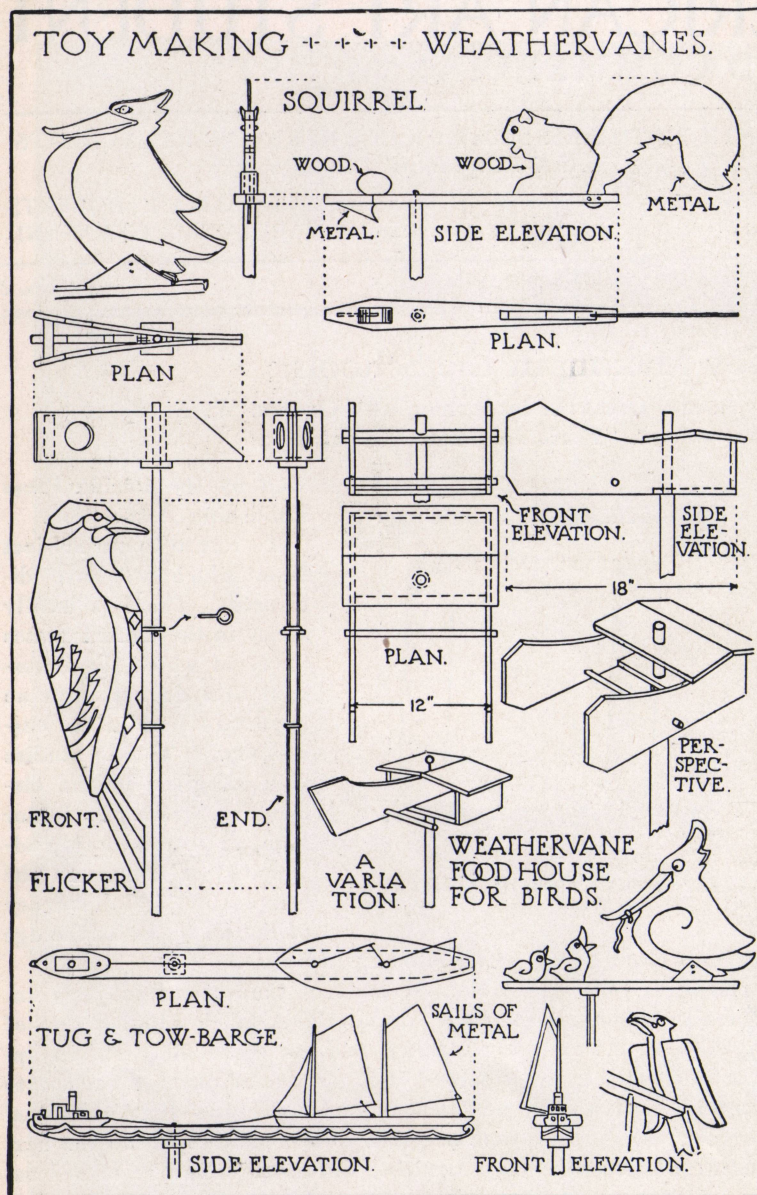
sued by the Pacific Press Publishing Association.

To return to our subject from which we have digressed. There is hardly a city in the United States today in which the industrial arts do not form an important part in the curriculum. These studies may be given in the elementary, grammar, junior high, or high schools; advancing, of course, in the complexity and intricacy of the problems as the age

of the students advance.

Not the least of the various subjects under the "Industrial Arts" heading is that of toy making, and, as the holiday season approaches, it is not out of place to suggest to the teachers and principals that additional time be given to this subject within the next two months. Certain toys can be turned out satisfactorily even in the lesser grades, and, with a liberal use of color, interesting and attractive playthings carried home by the students to younger brothers and sisters, or to the poor who are always with us.

"Sometimes our best suggestions," says Mr. McMurry, "come from designs already made; not, however, through copying, which gives a tame and undigested repetition of lines whose meanings we may not have grasped, but through analysis. In Plate 9 we have given examples of designs evolved from older ones. In A we have a fine suggestion of the lumbering compactness of the elephant—adjusted, however, to the terms of



Courtesy Macmillan Co.

PLATE 30

brocade; in A' we have gone the old designer one better and have made our elephant conform to an actual circle. This has eliminated the subtleties of comparative anatomy, and at the same time has brought our project to where it meets our new material of expression halfway.

"Of B' we have already spoken. In B we have abandoned some of the unnecessary limitations of the weaving, but have adhered to the exaggerated attitude of the crouching cat—to the alertness of the turned head which we have pivoted on its inordinately

long neck—and we have accepted the curiously cat-like suggestion of the oblique lines, both in our formation of the head and in our zigzag treatment of the stripes."

Continuing, the authors write in C' they have seized upon the artist's simplification of the subtle planes of the birds' backs and wings. "With this extreme simplification fairly 'handed to us,' we have been set free to play with the shape of the plane, and we have invented not only a number of new and varied shapes of real suggestiveness, but we have also discovered that other actions than flight are attainable even in this wooden form in which our toys are to be made.

"In D and D' we find that the use of the lathe has accorded an amusing variety of expressive silhouettes and try a translation into a form for which the lathe is not required, finding that the desired variety of silhouettes is still obtainable in other ways. In each case, it will be perceived we have used

the old design for what it tells us about the animal itself, rather than as a substitute for our own initiative in designing. This attitude toward the art of the past is thoroughly creative, and, indeed, may be the means of filling us with a true appreciation of what others have achieved, while it in no sense dulls the fascination of exercising our own powers to invent and carry on."

Right here it is not out of place to suggest that great care be exercised in the selection of the proper wood, tools, work benches, lathes, etc. Much money has been wasted by

school boards in some isolated instances for material which was nothing more than "junk," and which, under actual strain of classroom work, simply would not "stand up." (If in doubt, write the Book and Schools Department of this magazine for advice and suggestions.)

In Plate 30 is shown the method of development in the planning and construction of a weathervane—an instrument or device for indicating the direction of air currents; suitable for a sixth grade class problem.

"The fact that the weathervane can be made so simple in construction," writes Mr. McMurry, "pleasing in outline, and rich in color, and that it can produce action when in service marks it at once as an attractive problem for shop beginners to attempt. It may, in fact, rank with toy constructions in the interest awakened. Pupils having a notion of the use and placing of a weathervane and some idea of its construction, may realize that the first two factors will influence the outline and the selection of material for the project. A project in the arts, even in its simplest form, must pass through a fixed routine in its development, and it is likely to test the powers of beginners, especially if they attempt to solve all the problems that arise in carrying the project through the design and execution stages.

"Again, a few questions as to the number, size, and purpose of the parts of the weather-

HOW WE THINK OUT DESIGNS : ANIMAL TOYS
MAKING ACQUIRED IDEAS OUR OWN

A MODERN JAPANESE SILK BROCADE : TOY ELEPHANT IN WOOD SUGGESTED BY THE BROCADE

B CAT IN PAINTED WOOD from THIS PERUVIAN WEAVING-1375 A.D.

C From A PRINT AFTER KORIN : BIRD TOYS BASED ON HIS CONVENTION

D TURNED WOODEN TOY MICE R·KUOHL · 1912 A·D

E ADAPTATION FOR SHAPING WITHOUT A LATHE

PLATE 9

Courtesy Macmillan Co.

vane, the mode of construction, and the finish, will doubtless reveal to them that much careful thinking is necessary before the actual work of laying out and shaping of the parts can be attempted. Interest in the problem may be considerably enhanced by the teacher's sketching on the blackboard outlines of weathervanes varying in detail, such, for example as are shown in Plate 30, representing (a) a squirrel resting on its haunches at one end of a revolving bar, with a nut placed at the pointer end; (b) a duck

at the balance end and little ducks at the indicator end, of a revolving bar; (c) a flicker bird revolving about a vertical standard with a pivoted pointer above its head; (d) a sailboat at one end of a bar, balancing a tug (with cable connecting the two) at the indicator end; (e) a weathervane idea utilized in the designing of a food shelter for birds, in which the box (food container) is attached to one end of a sort of rudder pivoted to a standard."

When working drawings have been settled, the work of construction is taken up and grouped under four headings, as follows: first, the laying out of parts on the material; second, the separating and shaping of the parts to line; third, the assembling and securing of parts; fourth and finally, the selection, preparation and application of materials to produce a required finish.

Additional articles on these subjects will be published in future issues.

Facts on the Manufacture of Paper

Because of the fact that there are, in the United States and Canada, over seven hundred art schools reached by this magazine, and they average two or three catalogs and folders per year; possibly more, it is apparent that considerable paper is used for inside stock and for cover stock. In addition to that hundreds of advertising departments of various advertising agencies, commercial art studios, etc., have saddled on them the responsibility of selecting stock and inside paper suitable to their needs.

Scores of printers, too, are subscribing and our volume of correspondence in these matters has grown to such a size that occasional articles on the subject will be prepared and published in these columns, from time to time.

It was no less a personage than Joseph



FIGURE STUDY COMPOSITION BY G. MAILLARD KESSLER

Pennell, instructor at one of New York's many art schools, and illustrator and lithographer *par excellence*, who stated in the Anderson Galleries, New York, and on other occasions, that there was absolutely no good drawing paper or etching paper manufactured in America. He stated that Japan, England and France produced good papers, — papers on which time and effort had been spent in their manufacture, and which were reliable.

Of course, Mr. Pennell was re-

ferring primarily to drawing and etching papers, but the fact still remains that, judging from inquiries we receive, there is an equal interest in cover papers, poster stock, mounting boards, sign writers' board, photographers' folders, and inside coated papers for printing fine artistic reproductions. One printer of art prints, about to issue a new



REVERIE

PAINTED BY RITA COPPIN

line, wired this terse request: "*Needing four tons coated paper books and prints of arts; suggest satisfactory firm and brand.*"

Students and teachers are urged to keep track of the various kinds of papers used in their catalogs and books; the paper problem is so vital to the proper reproduction of their cover designs and illustrations; and such knowledge will always enable the commercial artist to command a higher fee for his suggestions, drawings and advice. He will be automatically listed as one of those artists who know a little more than they are required to know, and his advice will be sought. Frankly, this office has a fairly reliable "morgue" of various papers on which to base our replies to inquiries.

"How the United States Can Meet Its Present and Future Pulp-Wood Requirements," is the title of an interesting, technical pamphlet just issued by the U. S. Department of Agriculture, Washington. It is written by Earle H. Clapp and Charles W. Boyce, and the conclusions in it are well worth filing in public libraries, publishing and printing houses, technical schools, and in the private files of the heads of art schools. The bulletin can be obtained without cost.

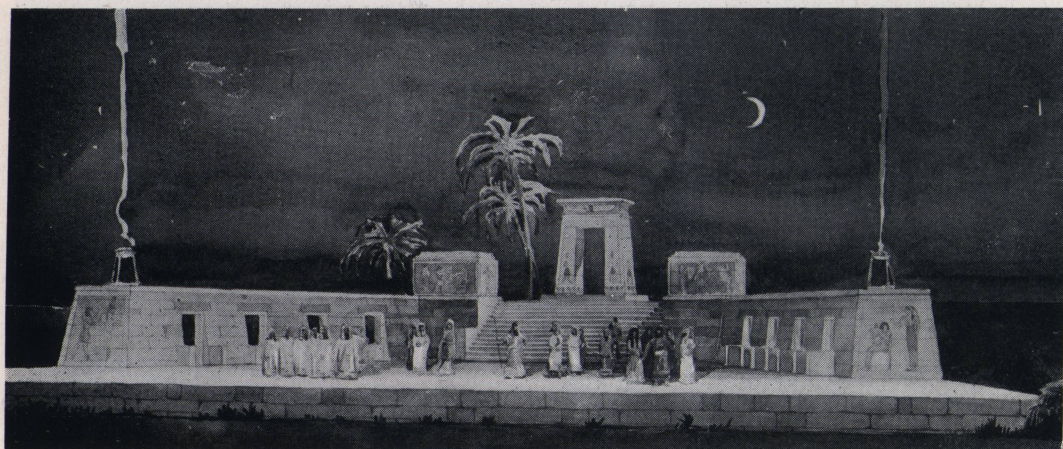
The Kenya bamboo, says *The Printing*

Craftsman, which grows luxuriantly over vast areas in British East Africa, is the latest substance reported as successfully used for paper stock. It grows 40 to 50 feet tall in three months. Specimens of paper from Kenya bamboo are on exhibition in the great British Empire exposition at Wembley, near London. It is reported as of a strong, coarse long fiber, which makes excellent dark wrapper and bag paper and is adaptable to use as building paper. It can relieve the drain on the forests by supplying these needs for a large portion of the civilized world. The joints in the bamboo do not make good paper for printing or writing.

(To be continued)

"Their (the artists') aim is to represent the invisible in the visible, the infinite in the finite, eternal truth in its priority, by rendering it manifest in a sensible form and shape." —RAUCH.

"Light and shade indeed so completely conquer the distinctions of local color that the difference in hue between the illumined parts of a white and black object is not so great as the difference (in sunshine) between the illumined and dark side of either separately." —RUSKIN.



SETTING FOR AIDA—DESIGNED BY HARRISON G. WISEMAN

Stage Settings at the Polo Grounds

By LEON EDWARD JOSEPH

The productions of grand opera at the Polo Grounds which were given by the Civic Opera Association of New York, under the direction of Maurice Frank, not only were presentations of the highest artistic merit, but also marked an epoch in open-air outdoor production, by reason of the unique handling of the "Mis en Scene."

Hitherto most producers of open-air grand opera have had to content themselves with the scantiest sort of a background for their productions. In most instances, practically no scenery was used, dependence being placed almost entirely in the costumes, music, and the personnel of the singers to obtain the effect, with the result that much of the charm and beauty of the operas were lost.

When the present cycle of open-air opera was finally decided upon, the Civic Opera Association and Mr. Frank, both cast about for an idea that would permit them to produce open-air opera with the same elaboration and charm that surrounds an in-door performance, and as a result of their search, a novel form of setting was evolved, which was designed and constructed under the direction of Harrison C. Wiseman.

One of the first problems to be considered in connection with the design of the setting, was to have an elevated stage of sufficient size and height to permit at least twenty-five thousand people to have an unobstructed view of the performance. Obviously, such a stage

was an undertaking in itself, as it had to be so constructed that it could be set up in the short space of time between the closing of the afternoon ball game, and the evening performance of the opera, a period of approximately two hours.

The stage, exclusive of the setting, consisted of 348 units or parts, each having its own individual place in the structure, and so constructed as to be readily assembled by a small army of scene shifters within the allotted time. The setting or "Mis en Scene" for the various operas is constructed in a similar manner, each part being so designed, as to reduce the time required for the assembling to the minimum. As most of the effects are obtained by the use of light, it will also be necessary to provide a highly trained corps of electrical experts to install, for every performance, the complicated electrical apparatus necessary for each production.

The question of settings came next, and involved difficulties of another sort. It was realized at the outset that no reliance could be placed on scenery such as is used in the average theatre, owing to the impracticability of having a proscenium, so the usual traditional settings were discarded.

After considerable research and study of the expressionistic settings employed for "Modernist" operatic productions in Europe, principally those of "Statt's Oper" and



WASHDAY IN THE DESERTED VILLAGE—THIS PICTURE OF A BERLIN EXPRESSIONISTIC STAGE SETTING IS FRAUGHT WITH INNER SIGNIFICANCE THAT YOU CAN COMPREHEND WITH STUDY

"Volk's Oper" by "Disciples of Max Reinhardt," an effort was made to design a setting which would be sufficiently elastic to meet the needs of an oper-air production, and at the same time retain, if possible, something of the charm of the old realistic settings, in combination with the symbolism of the "Modernist" or "Expressionist" School. The result has exceeded all expectations along both artistic and practical lines.

The main body for the background consists of a fortress-like wall, provided with doorways corresponding to the entrances of a theatre stage, an arrangement which obviates the necessity for revising the business or action of the piece, which would entail very considerable changes in the operas themselves.

It also serves as a screen for the singers awaiting their cues, and provides a reflecting surface for the lighting effects. In the rear, for nearly all of the operas, an imposing flight of steps is provided for a background and for major entrances, processions, and the like. Minor changes, such as trees, foliage, different colored lights, etc., provide the detailed atmosphere for the various scenes of each of the operas.

The setting for "Aida," however, reproduced in this issue, requires no change for the entire opera. The various acts being indicated by different lighting effects. For the first and second acts of "Carmen," the setting is merely a formal background, while the mountain scene of the third act is handled in quite a novel way; a smoke-screen completely obliterating the set upon which and through which blue and green lights play, creates a background of mist and clouds, such as one might expect to find in mountainous regions.

To take the place of a curtain which is to rise at the end of the overture, a smoke screen obliterates the entire stage just as soon as the conductor raises his baton—thus giving the *ensemble* opportunity to take their places on the stage at the end of the overture.

By an electrical arrangement the smoke screen rises and disappears into the air and the lighting of the stage suddenly reveals the first scene to the spectators. It was a revolutionary setting in every sense of the word, devised by Mr. Wiseman, aided by Hugo Taussig. The stage measures 110 by

(Continued on page 36)

Art Teaching and the Art Industries

By RICHARD F. BACH of Metropolitan Museum of Art.

The story is told of a lady residing in one of our large cities that she

chose a "one way" street on which to try out a new Ford; an officer noting her direction and speed stretched forth an arm of the law in a vain effort to stop the craft, shouting "Don't you know this is a one-way street?" From the car came a gasp but no reduction in speed and as the occupant struggled with suddenly stubborn controls the officer heard: "But I'm only going one way!" Had the feeling of the embryo chauffeur been consulted it might have been found that her sensations were, at that moment, those of going several ways at once.

The street of progress is a one way street. It may be said that in the industrial arts we are all going one way, but is it the same way, the right way, on the stately avenue toward better designs? Like the victim of police regulations in our tale above, we are confused; not obtuse, not wilful, not selfish, not stupid—save the mark!—but surely unorganized. It remains for some wizard of crowd psychology—if a group of educators may be termed a crowd—to explode in our midst the bomb which will spur us all into activity, and activity of a productive kind.

We have trade schools, art schools, technical schools, vocational schools, industrial art schools, courses in applied design, in decorative design, in manual training, and a host of special schools dealing with these broader matters in relation to a single subject, such as costume design; and in addition practically all these things are being attacked here and there in our public schools, reached through every manner of related teaching, such as applied science, geography, history, language, and—even instruction in drawing makes occasional contact with the principles of art!

All of these things are being done in so many ways that a graphic presentation of our united efforts would resemble the rapid readjustment on a kaleidoscope screen. And apart from the teaching method there is the

curiously varied attitude of different schools, systems and individuals.

Sometimes it is a slow grind with the objective of technical perfection; sometimes the impressionistic dash with the objective of *elan*, which is an excellent French word used by Americans to obscure poor execution by a smoke screen of unguided imagination. Rarely it is a resort to first principles, with a careful upbuilding of a structure that will be representative of us and yet be good. Again it is high seriousness—a sort of farce tragedy; or stolidity plodding too conservatively ever to stumble; or deftness that skims the surface touching only high spots and never sensing values.

No doubt there is need for all of these; for they are all human. Out of such variety as much uniformity as is really fundamental can with diligence and enthusiasm readily be constructed. They are all timely responses, and they unquestionably are all elements of the same chord. It is a matter of higher pedagogies to make them sound in harmony, to give them the same telling power and carrying quality (in spite of very poor acoustics) so that the objective of industrial usefulness may be achieved before the art industries finally decide that all the schools of art should be "scrapped."

To begin with let us make an odious comparison: fine art and industrial art. Do these words suggest comparison or contrast? Does their juxtaposition in the same line of type cause a revulsion in your mind?

Too often differences which are apparently the most outstanding, are those of degree only, not those represented in diametric opposites. So it is here. Fine arts and industrial arts are part of the same chain of reasoning; they require the same kind of thinking; they spring from the same roots; and what is more, those that we now call fine have always—until this sophisticated day—really been industrial. It is true that painters paint easel pictures that have no mural purpose, though mural painting is the mother



craft. It is also true that the painter uses no machines, though his tools and pigments are made cheaper for him by the machine. But if the painter uses no machine it is only because the machine cannot do his thinking for him. On the other hand there are many other arts, metal, furniture, textiles, that do lend themselves in part to machine production without loss of artistic character. If the original design is good, the machine cannot hurt it. The use of poor materials or the abuse of the machine will not improve any design be it good or bad at the start; but here the industrial arts enjoy the same privilege as the arts called fine, for poor pigments will play havoc with the best subject.

The point, then, is that these classes of art, which are really of the same traditional stripe, lend themselves in differing degrees to the facilities of mechanical handling. When artists—and not teachers—lose sight of this fundamental unity of all the arts, they must perforce deny their own positions as designers.

What has encouraged this false attitude of looking down upon the industrial arts? It would be as wise a question to ask what has prompted us to look up to the fine arts. It is the machine, mass production. The machine has been the destroyer and at the same time the constructive genius of civilization. One invention after another has helped us gain speed or ease of production. And it was all so very easy that we forget ourselves in contemplation of the splendid mechanism we had created. We expected it to do our bidding but never bade it aright. We fed it on the bread and water of design, and expected it to turn out the silks and lamps and tables and rings that would set by the ears the great styles for which Ghiberti, Cellini, Gouthiere and Boulle were the spokesmen.

At the same time the call of the dollar, quickly made on the principle of rapid production and even more rapid distribution, also sounded loud and clear in the ears of American business men. The machine was the commercial agent and helpmate and, being duly commanded, it did the work as directed. So we got designs quickly with more haste in cash return and less speed in progress of design. But the fault is ours, not the machine's.

To get a proper light on the whole matter

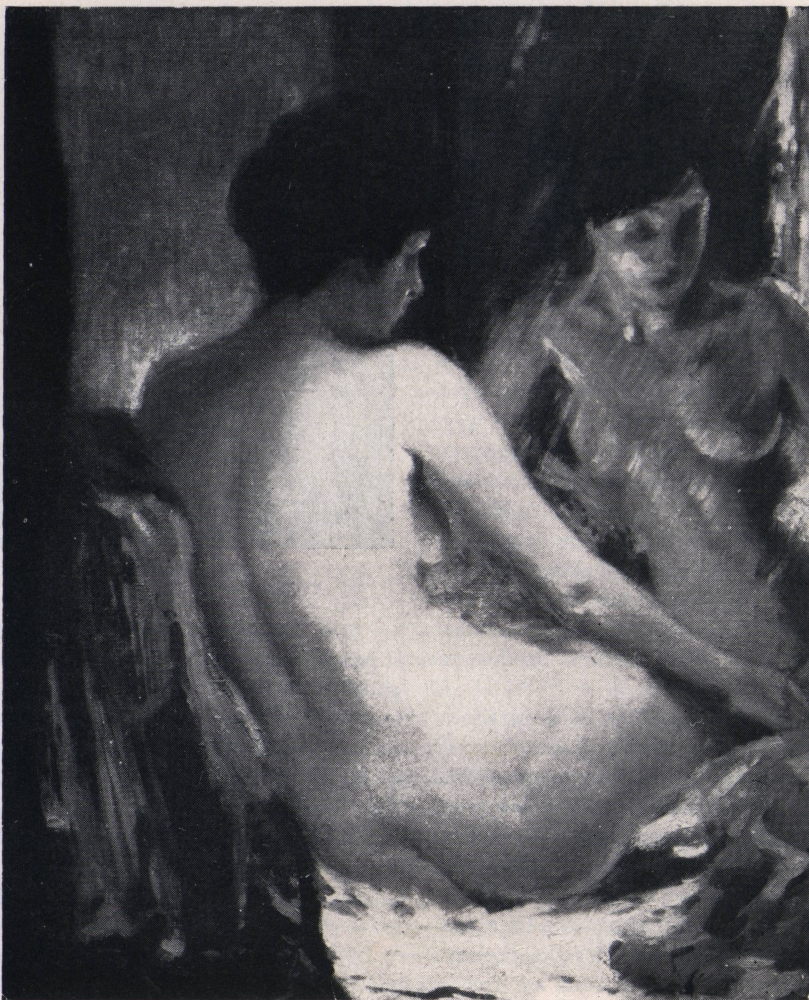


BY SIGURD SKU—GRAND CENTRAL SCHOOL

of the machine we need only to follow through from conception to completion any good piece of work in which complicated machinery plays a part. Such an inspection will promptly dispel any false notions as to the craftsmanship of present day work. The machine will stay and the craftsman of old also will stay (may his tribe increase); they will simply be doing two different things. And only one of these things will most of us be able to possess.

In any case, objects of industrial art are not bad because the machine had to do with their making; any more than objects of pure craftsmanship are good because the machine had nothing to do with their making.

You have all used a screw driver, and probably most of you have resorted to wearisome torsion of the wrist to make it do its work. Some of you may have seen a carpenter use a screw driver and wondered at his tool; he got his results by pressure and a ratchet device in the handle translated his pressure into the torsion that an ordinary screwdriver requires. Consequence: the man can drive six or eight screws in the time one demanded before. Was the improvement worth while? Could a craftsman legitimately use such a tool, granted that a craftsman may use machine-made metal screws at all? Yet this device has only a remote control over the design and does a kind of work that other tools and other things besides screws could accomplish as well.



PAINTING BY GEORGE ELMER BROWNE—GRAND CENTRAL SCHOOL OF ART

But further: in large woodworking factories, the original torsion movement is operated by power, transmitted from a dynamo through other mechanical contrivances to a flexible shaft at the end of which the screwdriver is fastened as a bit is fastened into a brace. Now the time of one screw is distributed, by help of a high mechanical development and the use of electricity, over scores of screws. Each such step reduces the time of labor, but makes no difference in the quality of either material or execution. Again it is a proper question: is the improvement worth while? Each such improvement brings the resultant piece of work within reach of a larger number of consumers. Thus we approximate the fundamental requirements of democratic living.

And the same sequence of steps could be shown in the lathe, the loom, the potter's wheel, the various power driven devices used in making silverware and jewelry. It is not the machine that destroys design. To blame it on the machine is to confess inability properly to use the machine. A mechanism cannot be reasoned with; it must be controlled ruthlessly. A mercerized cotton warp and a wood pulp filling will not produce in the journey through the loom a pure silk fabric. A mediocre conception on paper combined with poor equipment inadequately understood will not produce a masterpiece in metal or in millinery. The answer is: workman, know thy tools.

So the primary requirement to bring art teaching to bear upon industrial demands is

to know the tools of the trade we wish to reach. Imagination as an abstract quality of mind is a drug on the market; imagination as applied to a purpose, as an agency for conquering adverse conditions surrounding production, is the salvation of art of all kinds. Instead of courses in "applied design," we might think of them as courses in "applied imagination!" In the words "decorative arts," the first is an adjective, it qualifies. Yet most of the designs made in the schools, and the majority of those made by alleged professional designers, suggest—and indeed insist—that decoration, like imagination, can exist independently. If such were the case the theories of Einstein would be past history to the ordinary child of five, and mediums would need to discover new ethers in which to suspend their spirits.

On the other side we have, however, the spark which starts the whole conflagration, namely the genius of design, the ability to take infinite pains, and with it the knowledge of style, the control over the materials of drawing. Knowledge of the mechanical requirements of production will not make design; the experience of the last century has shown that all too well. Ability to design on paper is worth even less, for it will not give us even plan materials without decoration at all. Both must be the equipment of the designer, and in a sense—so far as trained discrimination goes—both should be the equipment of the producer himself.

We have laid design aside while as a nation we devoted ourselves to the machine. It is a new experience for humanity to conquer so many contrivances of quick production in so short a space of years. It is not remarkable that we have "fumbled" one line while trying our hands at another. But now that the machine is firmly fixed as a factor in our lives, let us use it to help assure production of always better designs.

Remedies are always of two kinds: immediate, to stop the bleeding as it were, and ultimate, to bring about the healing or cure. Thus we can attack our problem from two directions: as a prompt corrective we can teach the younger generation of designers those things which will make them understand the implements of production, and their work should be better for the added handicap else they will never be designers;

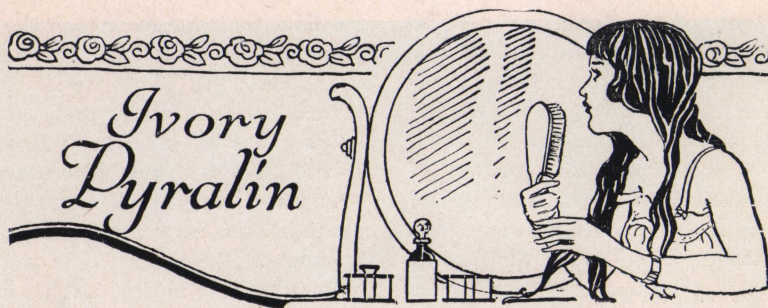
as a final tonic we can reach the larger mass by teaching judgment, discrimination, appreciation to all. Thus we shall have a higher level for the mass, and the prospective designer has a better beginning, though his path to glory will not be shorter for that.

A general opinion in favor of such a procedure means many things. It means that we must all be much wiser than we are at this minute. It means that we must all keep on studying until we have taught our last class, and work harder for each class than we did for the one that preceded it. It means that aimless drawing must go, drawing which means only conquest of pencil and paper and ends there. It means that all drawing, though the pupil may be planning to be a policeman, must have an objective of some kind, an objective in the form of application or of production in the round. If that cannot be done, the victim will be happier without drawing or perhaps should be turned loose in the carpenter shop or foundry. Drawing is not as fundamental a thing as we here are prone to think; most people have always and will always eat, sleep and be merry without knowing anything about it.

But more, we will have need of a new kind of teacher, a kind that does not exist now, a teacher of art appreciation. I mean a teacher who never writes art with a capital letter or comes to an art museum only to pray. I mean a teacher that can make this great language of all peoples intelligible to John Doe and Mrs. Brown and if necessary to every Tom Sawyer and Huck Finn in the land. That would be indeed a teacher (and special legislation at the state capital would undoubtedly bring her a third of one per cent increase in salary).

The aim of it all is, briefly, to reach those who will design for production and those who will be the ultimate consumers of the objects produced. Yes, we shall always have dealers and distributors. They also must be trained. They also are going to be trained and the process will be painful, for the public will not buy poor design,—I refer to the kind of public our scheme will produce. But there are signs of awakening among these dealers, who manufacture nothing but profit and are but middle men that handle art as they handle potatoes. There is no room to indicate here the manner of their awakening,

ADVERTISING
DESIGN
FOR AN
INDUSTRIAL
ARTS
PRODUCT



COURTESY
OF DU PONT
DE NEMOURS
CORPORATION

but there is promise and hope for the future.

So we have the need for good design, and the adaptability of this to machine production; and we have the greater general knowledge among the public regarding art as a cultural investment. We could go on indefinitely and speak of the relation of good design in the home environment to citizenship, home furnishings as a background for growing youth. It all comes to one thing: being alive to current issues. Art instructors—and legislators—and superintendents, I might add—have not been alive to current issues or else they would have seen in this mechanical development some clue for improvement of their own work.

What can be done, though not in a school, may be seen at The Metropolitan Museum of Art. Here a department is maintained for the express use of manufacturers and designers, for many of whom it is second nature to draw inspiration from the collections. We have in New York an art museum that has gone into trade. Practically, that is what The Metropolitan Museum has done. No amount of arching of eyebrows in select circles will avail; for as we live by trade, it behooves the museum to help trade improve the commodities it brings to us all. Manufacturers and designers now use the collections as sources of inspiration in their current designs; men's cravats inspired from armor, a lighting fixture from a Greek mirror, a lamp from a Sheraton chair, a mirror from a French ormolu furniture decoration, a talcum can from a Chinese vase, a gown from a painting, a soap wrapper from a snuff box.

That so many trades find their desired motives thus variously in all parts of the Museum shows that they consider the galleries but additions to their own facilities, a

hopeful augury of progress for American home furnishings and industrial arts generally.

A staff officer of the Museum devotes his time to these many trades, about forty of them, reaching many firms directly and many more through their representative trade journals which have manfully gone to work in the cause of American design.

Still further the Metropolitan Museum gains attention from salespeople and "buyers," engaged in shops and department stores. These attend the Study Hours for Practical Workers, the purpose of which is to add to their qualifications that sales idea which we in our distant manner call art. Design is a splendid "selling argument" if the salesperson knows how to place it properly in his brief for the piece he wants you to buy. In the presence of standard museum pieces, the merits and defects of objects out of current stock in the store are discussed. First hand information results and the number of satisfied customers in the store increases accordingly; as witness I quote only one example of the salesman whose newly gained knowledge of color combinations doubled his sales of feather fans.

All these are but practical suggestions from an allied educational institution but one withal that has seen the line of progress and has kept a steady course toward better design for American homes.

How much greater efforts can the school put forth; the general schools toward general appreciation of art as a cultural background, and the special schools as training centres for practical useful designers who know their tools, however complicated the course of production.

The trail toward progress is plainly blazed; there is but one way to go.

CHINA



JONES

ELEMENTARY POSTER WORK IN TEMPERA COLORS BY A STUDENT OF MISS TESS HENSHEL.
TEXTILE EVENING TRADE SCHOOL, NEW YORK CITY

The Open Road—

By IRMA THOMPSON IRELAND—Part Two

One day a letter came from a girl friend in a near-by city. She worked in an insurance office and her employer's brother needed an "artist" to paint sled-tops for the holiday trade. Perhaps I could do it if I wanted to try. I packed my suitcase, kissed mother good-bye and went on my way rejoicing.

What I found was in every sense of the word a "job" but there was another girl working in the decorating room and after questioning her a little I decided if she could stand it all the time I could stagger through a few weeks as an accommodation. She painted the floral designs, working from seven to five with an hour at noon for a cold lunch eaten right there where she worked. When she told me she had spent her last vacation in the hospital I was not surprised and resolved I would not do likewise.

When I reported for work at 8:30 the first morning the "boss" went up in the air and said I'd have to come at 7 the same as the others or there would be discontent and possibly a row. I decided we'd have the row first and get it over so I treated him to a bit of artistic temperament that left him gasping for air then I went on up to the paint room and started in.

I had a low broad table with a spread of about six common colors on a piece of window-glass at my right, a few brushes, a can of "turps" and oil and a finished picture for a model. A stock boy kept a stack of sled-tops at my left and as I finished them I placed them on a hand truck at my right. Every motion I used was prescribed and in the bond. The only way I could vary the monotony was by speeding up production.

I soon found out that in spite of my ef-

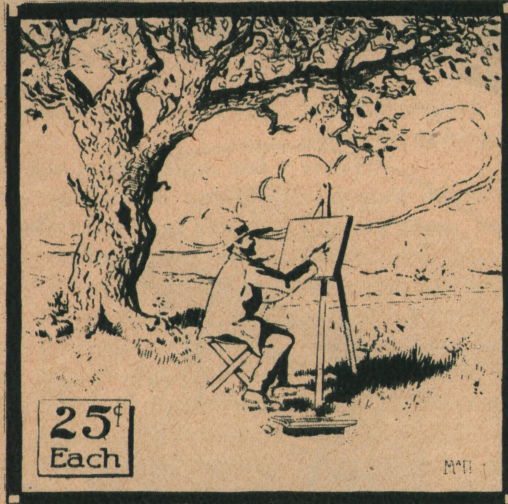
fort to create for myself a position instead of a job it was a job just the same. The crudest kind of lightning artist stuff you could imagine—the kind you can see on the walls of any thirst parlor in the South West

only in miniature and all the same design. A stroke or two of blue and white on the same brush for the sky, a dash of deeper blue for a lake, a saw-tooth line of purple hills, a daub of green, a spatter of brown and red, a dab of a sail, a quirk of brown for a bird on the wing. Inside of a week I could do them with my eyes shut and not a brain cell working but oh! the ripping, stinging pain

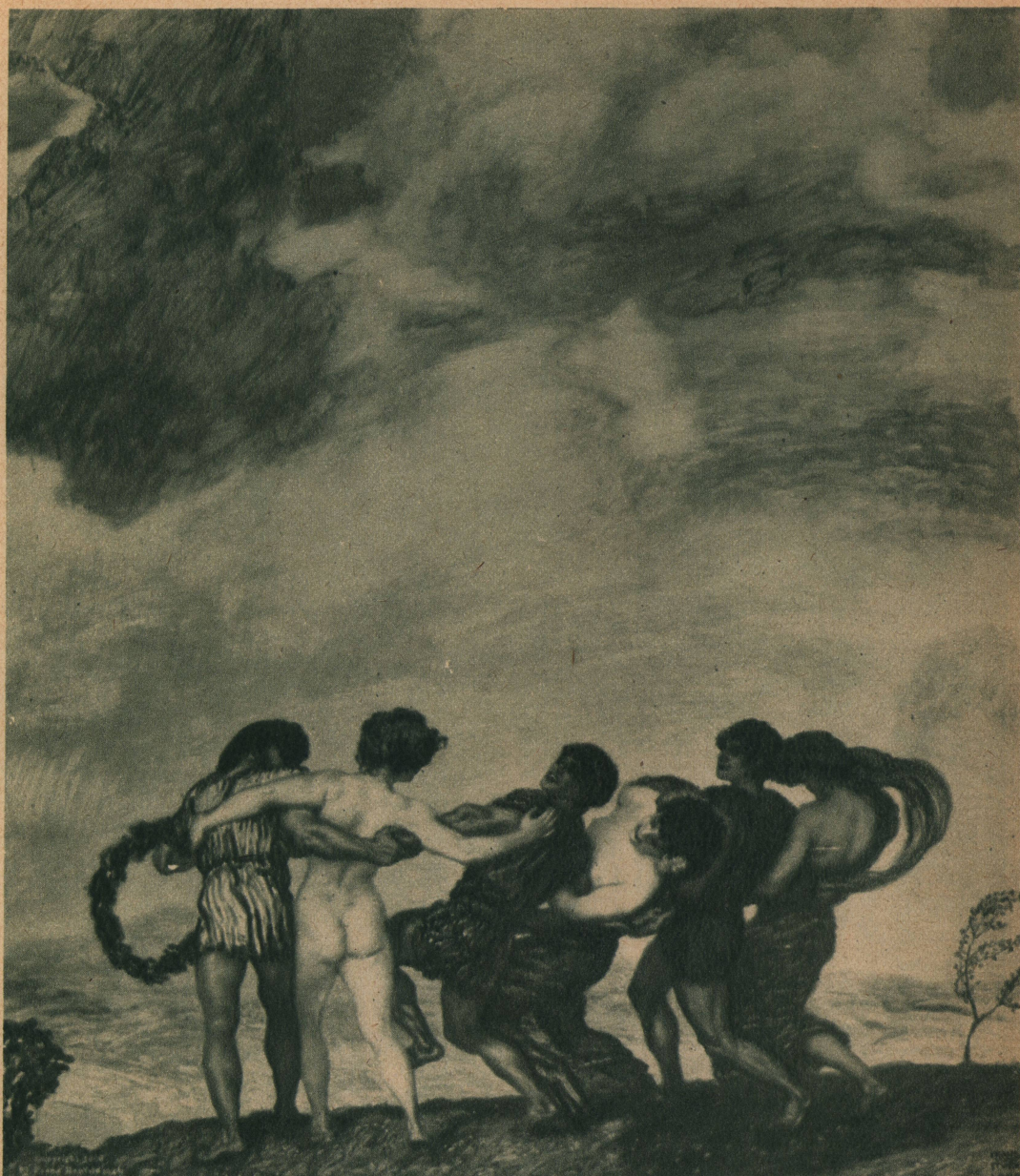
in the back of my neck from sitting just so four hours at a stretch! I thought more than once I'd have to give it up but I hated to be a quitter. Besides I needed the money to help pay my expenses in art school after Xmas so I fought it out with the help of friend Hot Water Bottle and special exercises.

The boss, like seven out of ten of his kind, took it for granted that any girl who worked was open to sporting propositions and would stand for cheap familiarities. He tried it once and I had to give him the marble eye. After that he stood at a respectful distance when he visited our department and marvelled aloud that the scenery beneath my hand did not wither and die of frost-bite.

It was done at last, that Christmas order of sled-tops; done to the last white sail and winged bird. When I went to the office for my last pay envelope the boss called me to his desk and offered me the managership of a toy-furniture factory somewhere up state and was aghast when I refused. It took



DRAWN BY A BRITISH COLUMBIA ART STUDENT



"FRÜHLING SZUG"

PAINTED BY PROF. FRANZ VON STUCK

all the words in my vocabulary to explain to him that painting stereotyped landscapes on sled-tops or toy bureaus would be devastating to any germ of creative art I might have inside me; that I wanted to go to an art school and study to be an illustrator. His jaw dropped and he looked at me as if I had been talking Esquimo to him then he bit the end off a villainous black cigar and said as he swung in his chair: "Why, damn it, girl, you're crazy! You can't make any money that way!"

I laughed out loud at that and told him there were other things in the world besides making money but I know he thought I was a fool to pass up a gilt-edged proposition for a sentimental uncertainty. However we parted amiably and when I got outside I found Joe the bookkeeper waiting to walk up town with me. Joe was an old timer whose convivial habits had kept him chained to a stool while younger men slipped into swivel chairs. With a broad grin on his face Joe slapped me on the shoulder



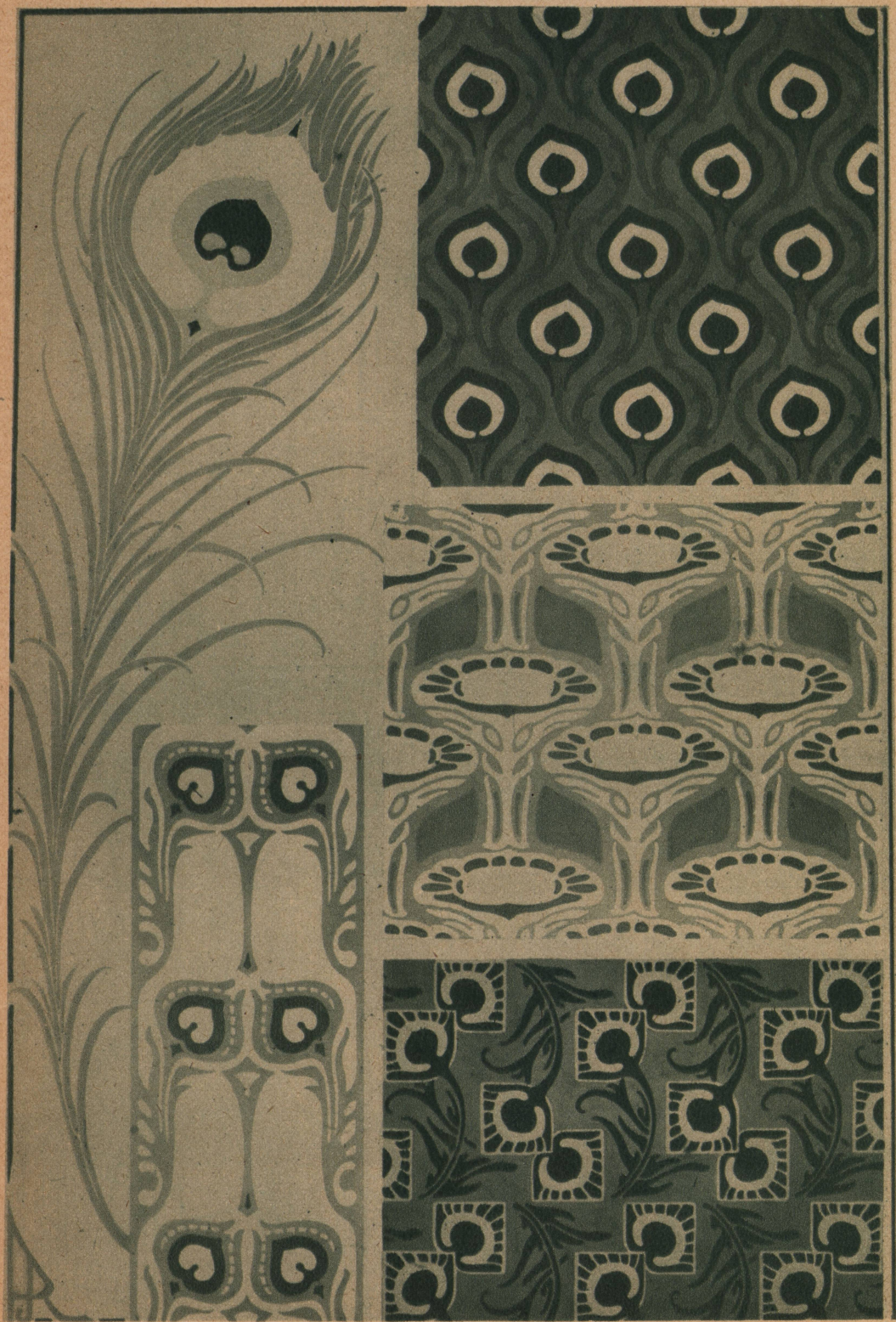
IN THE STUDIO

FROM THE PAINTING BY B. PIGLHEIN

and chuckled:

"Good for you, girl! Nobody ever dared talk to the boss like that before. I had to wait and tell you how tickled the whole crowd was to hear it. The rest of 'em ducked for fear they'd laugh out loud."

And that was that. I had a comfortable roll of money saved up, ten extra pounds of weight from eating a man's rations, a kink in my shoulder, and a gnawing curiosity about what might be just around the bend in the Open Road.



THE PEACOCK FEATHER AS A MOTIF IN DESIGN

—Courtesy Prof. H. R. Kniffin

DECORATION THE TONE BASIS for the UNIT.

THE MASS DEVELOPED BY MEANS OF VARIOUS ENRICHMENTS



GIVEN :- AREA TO BE DEVELOPED - MASS PRODUCED IN PIGMENT OR CUT PAPER - NOTCHED - DIVIDED - PARTS MULTIPLIED IN DETAIL -



TO EXTENT NECESSARY :- B - GIVEN AREA INSCRIBED WITH A CONTRASTING SHAPE - THIS OR RESIDUAL PARTS FILLED -



WITH PATTERN :- C - EXAMPLES OF USE OF ABOVE DEVICES A PATTERN - FORMAL OR INFORMAL - IS SIMPLY ONE FORM OF TONE



D - PROGRESSIVE ELABORATION :- FINISHED DESIGNS AT EACH STEP.



"TWO IN THE WOODS"



PAINTED BY F. M. BRETT



"NIXENGESCHICHTEN." FROM THE COLOR STUDY BY PAUL THUMANN

Science of Color with Its Application

By JOHN M. GOODWIN

It has been aptly stated that the subject of color is coming decidedly to the front in many branches of our daily interest.

We are today awaking to the realization that harmonious coloring actually does reflect harmony as discordant coloring reflects discord. Whether it be the face of nature or the face of man that is tinged with the varied expressions of gloom or of gaiety, it reciprocates corresponding sentiments in the spectator, but by what mysterious power color vibrates and reflects the affections is beyond the scope of our topic, which is restricted to a few words on the "Science of Color with Its Application."

In putting before you these few facts which I have accumulated and demonstrated as truths in the relation to pigment color in particular, I am advancing nothing new. These facts were known and used by the old masters. This knowledge of harmonics, of complements, of key, balance, chroma, and proportional power of colors was the secret of

the success with Michael Angelo. With this knowledge was achieved the success and marvelous beauty and aesthetic effect in many of the old frescoes, mosaics and paintings.

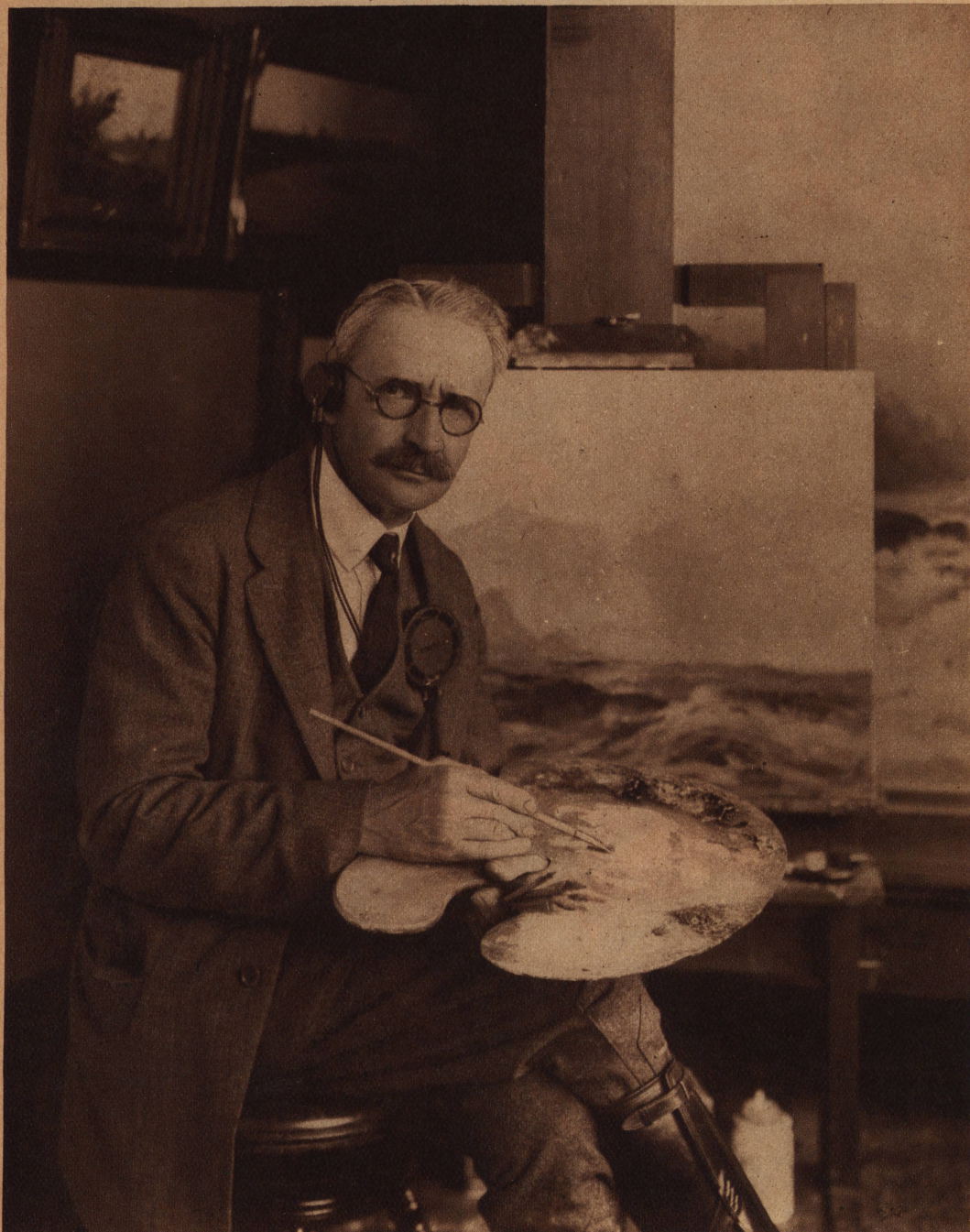
Our schools of today have scientifically taken up the teaching of harmony in color as applied to beautifying the everyday surroundings, in our home, our hospitals, our school rooms, in personal apparel, in landscape garden and in trade productions.

We are searching for the simple truth of color harmony in order that it may be practically taught and aesthetically applied. The scientific principles governing color harmony are of paramount importance.

There are two opposite methods employed in producing artificial color effects. One is by projected light rays. The other is by reflected and absorbed light waves. The basic scientific principles governing both of these methods is the same, but the application differs greatly in each, for example: a perfect knowledge concerning projected light rays



MISCELLANEOUS DESIGNS BY (1) HELEN CAROLINE CLARK, (2) MARTHA W. CORNWALL,
(3) MILDRED WILLIAMS, AND (4) BRENTANO'S



SIDNEY LAWRENCE, ALASKA'S FAMOUS COLORIST, INTERNATIONALLY KNOWN FOR HIS OUTDOOR PAINTINGS, SEVERAL OF WHICH HAVE BEEN HUNG IN PARIS AND NEW YORK, WAS ENGAGED TO PAINT THE ART BACKGROUNDS USED IN CONNECTION WITH THE TITLES OF "THE CHECHAH-COS," THE FIRST MOTION PICTURE EVER MADE IN THE LAND OF THE MIDNIGHT SUN

will give a student no intimation whatever in relation to the process of securing harmonious results in reflected and absorbed light as applied to pigment coloring.

It will, therefore, be readily seen that full

knowledge of both of these methods is vital in order that confusion in their application may be avoided.

Projected light deals with a ray of white light filtered through a color screen. In this



COLOR AND COMPOSITION STUDY BY DEAN CORNWELL, INSTRUCTOR AT THE GRAND CENTRAL SCHOOL OF ART

© by and Courtesy of International Magazine Company

instance the color screen allows the passage of some of the rays forming the component parts of white light and other rays are filtered out. We will take as an example these two screens—a purple and an orange. The purple screen is made by blending blue and red pigment in the ratio of eight of blue to five of red. (Normal value.) An orange screen is made by blending yellow and red in the ratio of yellow three to red five. Now when the purple screen is placed over the orange screen and a ray of white light is projected into the double screen the blue ray is cut out by the orange and the yellow ray is cut out by the purple screen. The only ray that is allowed to pass through this double screen is red. Therefore the color registering is red. This red hue has not been produced by blending the color purple with the

color orange; but by the process of double elimination, or the screening out of blue rays and yellow rays.

With this demonstration it is made clear that purple is a secondary color and is the complement of yellow. It also demonstrates that orange is a secondary color and is the complement of blue. By this same process the demonstration is made proving that green is made by blending blue and yellow and that green is therefore a secondary color in pigment. Now when the ray of white light is passed through the green screen the red light is screened out. This proves that red is the complement of green. In the same manner purple has been demonstrated as a secondary color with yellow as its primary complement. In this experiment, when the green screen is placed over the purple screen and



ILLUSTRATION FOR "HEARST'S INTERNATIONAL" BY W. T. BENDA

the ray of white light is passed through the two adjoined screens, the resultant projected ray is blue light. The reason being that the green screen has eliminated red light and the purple screen has eliminated yellow light, allowing only the blue light to pass through.

Again we have the proof that through the filtration process by employing green and purple screens in conjunction, we cut out two of the primaries (yellow and red) from the white ray, leaving visible the third primary, blue. By the same process, using the orange and green screens, we filter out blue and red light and leave visible only the yellow light.

These three demonstrations which anyone can try produce the given results only when the colored light rays are used and filtered out. The knowledge bearing upon the difference between filtered light and blended pigment is quite essential for a clear understanding in the science of color.

The knowledge of the principles governing light filtration does not prepare a student in

the scientific blending of pigments, where color is derived from the combination of reflection and absorption of color waves. With a knowledge of only one side of this color science the color student is very apt to be greatly misled and to arrive at contradictory conclusions, as is evidenced by the existing confusion in color problems at the present time.

In demonstrating the difference between the obtained results by employing the two methods: let us compare the results of blending the same hues in pigment mixtures. The material to be used may be any of the following: dry pigments, liquid dyes, the warp and woof of the textile weaver, printer's ink, or any materials used by the arts-in-trades.

The same two secondary colors as first used; that is the purple and the orange, may again be made the subject of our supposed experiment, only in the present instance we will use pigment mixture in place of screens and filtered light rays.



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If blue pigment and red pigment are blended they produce a mixture of the secondary hue, purple. If red pigment and yellow pigment are blended they will produce a mixture of the secondary hue, orange. Now if these two secondary hues, purple and orange, are blended they will produce a mixture of the tertiary hue known as russet. The resultant color effect in this instance is produced by the relative reflection and absorption of the three color rays, yellow, red and blue, in the proportion of blue eight, red ten, and yellow three.

Two primary pigment hues when mixed produce a secondary hue. Two secondaries produce a tertiary; and two tertiaries produce a quaternary.

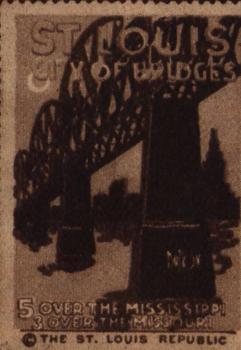
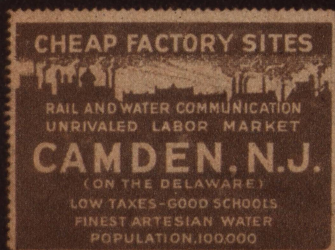
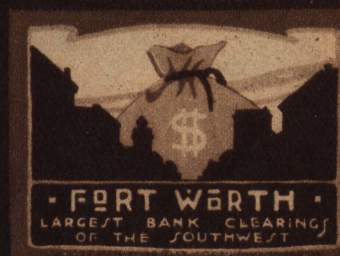
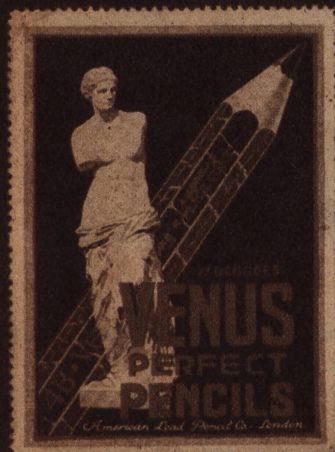
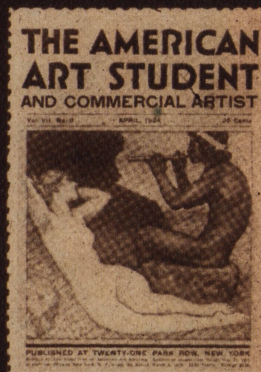
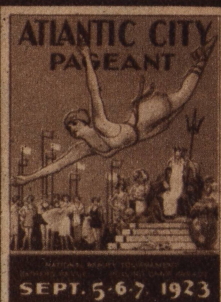
In the first demonstration which we made, the filtration of any two secondary screens left a primary colored ray. In the last demonstration the blending of any two secondary pigments produced a mixture of a tertiary hue. In both projected light filtration mix-

tures it is possible to mathematically obtain the complement of any given hue.

Almost every color which we now see anywhere is caused by reflected and absorbed color from white light and not the projected light filtration. In stage lighting may be seen colored light filtration effects. It is quite necessary that we understand the difference between these two processes of producing color effects.

Having discussed these well known and proved facts in the scientific application of color, I will conclude by expressing the wish that we may all get together, teachers, art supervisors, and advanced students, in an effort to jointly work out a simple color system of instruction that may be utilized for teaching the "truth, the whole truth, and nothing but the truth," in relation to the scientific application of color to every-day problems, giving out such a light upon the subject that no dark corner may exist in which there can remain hidden any secrets in the science of color.

Poster Stamp Advertising



American and Foreign Advertising Poster Stamps

By A. BROWN, Collector

Poster stamp publicity, which only a few years ago, had been introduced into America, has convincingly demonstrated to us that it is one of the necessary things of life which is here to stay. A commercially artistic necessity.

By its sheer attractiveness and compelling simplicity alone, it has swept into the hearts of thousands of enterprising advertising campaigns all over the country.

Business men and manufacturers of practically every conceivable product are recognizing and appreciating its real value, and, as a result, they are clamoring for these cherished bits of advertising matter at every possible turn. This means, of course, additional work for art students and commercial designers.

Not only have such great institutions as the New York Edison Co., Western Electric Co., the Standard Oil Co., American Lead Pencil Co., Hart Shaffner & Marx, and the various department stores in America been converted to this brilliant medium of "miniature" publicity but thousands of smaller producers and individual retailers have gladly "joined the ranks."

Art students, illustrators, teachers, and artists of world-wide reputations are lending their sincere efforts to further the already high artistic standards of modern poster stamp production. Frank Brangwyn, the famous British painter and decorator, boasts of the fact that there are scores of advertising poster stamps produced within the last few years that bear his name.

C. B. Falls, F. G. Cooper, Adolph Treidler, and a dozen other well-known American poster artists are doing their utmost in the production of successful posters which are also being adapted to poster stamp form.

The Long Island Railroad's recent nationwide publicity campaign to reduce traffic ac-



cidents owes much of its success to the varied use of a very striking and original poster which was finally converted into poster stamps. The National Tuberculosis Association is fighting the "white plague" with stamps similar to that herewith reproduced.

The Bordens Milk Co. has also taken advantage of this medium in remarkable fashion. A series of twelve beautiful designs representing twelve differ-

ent nations, were produced lately; each design illustrated a method of milk transportation. These stamps were greatly admired and in constant demand by collectors all over the country, thereby helping to popularize a particular brand of milk in a splendidly efficient way.

Book publishers are now announcing their new publications by the aid of the poster stamp; these stamps are pasted on the backs of letters, parcels, or on any other appropriate matter containing available space. Gimbel's new fur storage is being advertised "poster stamp way." Peak's Chocolates, Bosch Magnetos and White Rose Ceylon Tea are now being picturesquely put forth, so that he who receives letters or parcels from any reliable shop, will stop, look and admire.

The examples which I am showing with this article are typical of the high standard of poster stamp art now being produced in America and abroad. Simplicity of coloring, beauty of design and brevity of lettering are their most attractive features.

The poster stamp recently issued by the Safety First Society of New York was from the prize-winning design selected from among the art students of the Washington Irving High School, New York, and ranks with the finest of modern poster stamp specimens.

Art students throughout the country are contributing, through their respective schools, a wealth of talent whenever the necessity arises for a competition of poster designs.

Many of these designs became the lasting property of poster lovers and collectors, by their conversion into these miniature posterettes.

Several of the advanced grades in the elementary schools, and classes in junior high schools have made the posterette, or poster stamp, a class problem. Lettering is, of course, always kept simple, and the design as striking and original as possible. I am sure that the editors of this magazine will be glad to hear from teachers as to their success in this work, as well as in poster work, for the arts are certainly affiliated. One teacher of the industrial arts assigned her class the subjects of "Tools" and "China-ware," and the results were interesting, to say the least. Contrary to our expectations, the girls did not all confine themselves to depicting china, nor the boys to tools.

STAGE SETTINGS AT THE POLO GROUNDS

(Continued from page 13)

100 feet, and is four feet high, built entirely of regulation theatrical parallels. This setting was so designed that, by changing the three pieces of scenery above the steps and the two end pieces picturing Egyptian subjects, the same scenery was used for "Carmen," "Il Trovatore," "Cavalleria Rusticana," as well as the illustrated setting for "Aida."

The two side portions are masked in the back making tunnels through which the actors could reach the entrances without being seen from any point. The sky was the background, the stage being lighted by batteries of spots and flood lights from the roof of the grand stand. The front of the stage extended from third to first base; the switch-board was in the press box operated by two electricians under control of the chief electrician on the stage by telephone. The scenery was executed by the Allied Studios. By the use of varied colored lights at different times and in combinations simultaneously remarkable effects were produced. This expressionistic manner of mounting opera is really in harmony when you think the singing of "Good Morning" and "How Do You Do?" are an expressionistic treatment.

* * *

We also reproduce, in this issue, a German

expressionistic stage setting for "The Deserted Village." New subjects in the art of designing and painting stage sets will be discussed in future issues.

"For the benefit of those arriving late," as they say in the side-shows, the readers are reminded that Leon Edward Joseph's series of articles on the painting of scenery for little theatres began in the June, 1924, issue. The series is of a very practical nature, and well illustrated, and one article has appeared each month up to the present. Back numbers are still available at our regular copy price. Mr. Joseph will be glad to answer queries in reference to this art or regarding schools teaching stage design, stage costume design, or stage construction and dramatic arts.



DRAWN BY GEORGE B. BRIDGMAN FOR HIS BOOK,
"LIFE DRAWING"

VISION

"Vision is that God-like quality of the Greeks which envisaged beauty, clearly defined, to the minutest shadow of a line and the most delicate perception of proportion. To few it is given to see things right without infinite pains."

—PROF. WM. A. BORING.

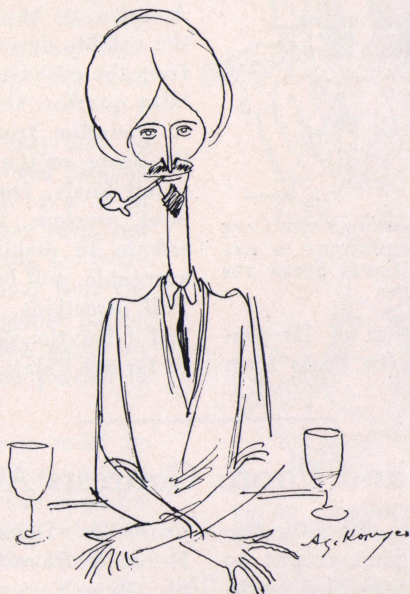
The American Art Student in Paris

By E. MORRILL CODY. Drawings by Konya

"I like Paris, but I shouldn't care to live here. It is so wicked!" This is an oft heard remark among the two-or-three-day American tourists who are thronging the city at the present moment. Paris has the reputation for being wicked, and one usually finds what one wants if one looks hard enough. This is true in New York or Chicago or Podunk, but only applied in Paris. Everyone knows that Greenwich Village as a wicked place is a fake, "but ah Paris—that is different!" So the tourists choose the artist quarter as the particularly wicked section of wicked Paris and flock to it by the thousand to be shocked. It is amusing what little things will shock a tourist. "Do you see him over there! Well, I never!" And wildly Mrs. Smalltown points to an innocent couple with their arms around each other sitting casually on a park bench. Of course the same sight can be seen in any town or city in the United States 365 days out of the year, but that point is never thought of.

Then there is the American who comes to Paris to be wicked, instead of simply being shocked. Far from home, among friends bent on the same purpose, he is liable to succeed. On arrival he makes a bee-line for the latin quarter. After six months he grows tired of being wicked and returns home to boast the things HE did in Paris and the things HE saw.

The Paris latin quarter is often judged by the impressions of these two shock-seeking groups. It is unfair on the hard working artists, the lovers of Paris for its beauty. One very serious young painter has just been yanked home by his parents because of stories brought back home by some thirty-day tourist whose knowledge of Paris is



A familiar figure, usually found at the Rotonde. The most brilliant scholar in Paris—speaks dozens of languages—yet recently found in a garret starving

limited to Harry's Bar, the Montmartre cabarets and the Follies Bergeres. The person who comes back from Paris and says one can't work over here because the life is too fast is merely admitting that he hasn't got the backbone to stay away from the bright lights at least part of the day. In New York the bright lights cost a lot of money, so the temptation is more easily overcome.

* * *

A familiar figure around the cafes these days is Coles Phillips, the well-known idealist of silk stockings. "I am working," says Mr. Phillips as a pair of trim ankles are seen on the horizon, and he moves over to get a better view. Meanwhile the rest of us are "working" also, especially those with short necks.

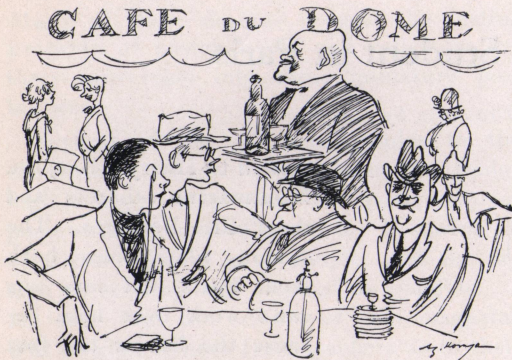
* * *

Jan Van Dongen, the well-known artists, is being sued for damages in the Paris courts by the heirs of the famous French painter, Monticelli. It is charged that Mr. Van Dongen made the "slandorous" remark that Monticelli died a poor man. "Poverty is a vice," says the plaintiff, "and to accuse a man of vice is a slander."

In defending himself Mr. Van Dongen replied:

"Gentlemen, I do not understand this. Instead of suing me, the plaintiffs should thank me. I have certainly caused the price of Monticelli's painting to increase, because the world is always ready to reward the work of a great man who died poor by paying his heirs great sums for his canvases.

"But, if I said in one lecture that Monticelli died a poor man, I shall certainly swear in the next that he died a marquis and a millionaire!"



CAESAR, THE MOST POPULAR WAITER AT THE CAFE DU DOME, AMERICAN ARTIST RENDEZVOUS OF THE LATIN QUARTER. CAESAR HAS GREAT SCORN FOR PEOPLE WHO DRINK

The International Exposition of Decorative Arts which will be held in Paris from

May to October, 1925, is beginning to take on huge proportions. It will extend over an area comparable to Central Park in New York, and will include architecture, furniture, wearing apparel, and theatrical exhibits. America is to have one whole section of the exhibit devoted to her skill and judging from the enthusiasm among the artists of the latin quarter, she is due to win some prizes. A quotation from the prospectus will show the scope of the exhibition: "... objects of all kinds, from the most ordinary to the most precious, in so far as they can contribute to making life more cheerful and agreeable, will be included in the exhibition." Full directions, printed in English, may be had from the General Commissioner, Porte C, Grand Palais, Paris.

Sculpture and Photo Contests Announced

Devoe & Raynolds Co., Inc., offers the following prizes for vacation-photographs to be judged on a basis of photographic merit. First prize, a Contessa Nettel Duchessa camera, value, \$77.50; second prize, Contessa Nettel Duchessa camera, value, \$57.50; third prize, IA Pocket Kodak, series II, value, \$15.00; fourth prize, Vest Pocket Kodak, value, \$6.50; fifth to tenth prizes, Expo Watch Cameras, value \$5.00 each; eleventh and twelfth prizes, five enlargements of your favorite negative, valued at \$4.50 per set. A special prize of a Contessa Nettel camera, value \$27.50, will be given for photographs of houses painted with nationally advertised paint. These pictures will also be judged on the basis of photographic merit. The contest is open to amateur photographers only. No restrictions as to size of picture or camera used. Pictures submitted must be printed by *Photo Era Magazine*.

Contest closes October 15, 1924. More than one of your favorite prints may be entered. No Devoe employees or their families are allowed to compete. All pictures submitted remain the property of Devoe & Raynolds Co. Name and address must be printed on reverse side of each print and the date the picture was taken. Suggested subjects: landscapes, golf, tennis, swimming or boating, vacation sketching, seashore or mountain pictures. Bring or mail your

prints to Devoe Vacation Photo-Contest, Devoe & Raynolds Co., Inc., 34 East 42d St., New York City.

* * *

Three prizes, of \$250, \$150 and \$100, and first and second honorable mentions, are offered through the generosity of Procter and Gamble, to focus the attention of sculptors on the recent discovery that certain kinds of white soap are a desirable material for the carving of small sculpture, both in relief and in the round. No restrictions are made in this competition regarding what white soap shall be used by the contestants.

No subject is set for the competition; the exhibits will be judged for beauty, inherent art qualities and excellence of technic, by a jury to be announced later. The sculpture prizes and honorable mentions will be awarded by the jury at the Art Center, 56th St., New York, on December 15th, at a private view and reception. The exhibition of the prize awards and other sculptures entered in the competition will be open to the public December 15th to January 15th inclusive at the Art Center. Entries to be submitted by December 10th, 1924. Each competitor may send as many works of small sculpture as he desires.

All works of sculpture remain the property of the artist, but for the purpose of stimulating interest and appreciation both in small sculpture, and in soap as a medium

for it, part or all of the exhibits may be loaned for a period of six months for exhibition in museums, art organizations and schools throughout the United States.

Works so retained will be insured by the donors of the prizes and at the fair and just valuation of the sculptor, against damage and loss, from January 15th, 1925 until returned to the artist.

Standard size cakes of soap only may be used. Sculptures shall be delivered prepaid to W. S. Budworth & Son, at 424 West 52nd Street, packers, by December 10th, and the work will be returned, prepaid, by Procter and Gamble. It is suggested that the sculpture be wrapped in soft tissue paper, then in cotton, then in shredded paper or something of that sort, and then packed in a wooden box.

The artist's name and address must be attached to each work of sculpture with a descriptive title, a fair and just valuation for insurance purposes, together with a memorandum of the sale price of the work reproduced in permanent mediums. On any orders taken by the Art Center, a nominal commission of 10 per cent will be deducted.

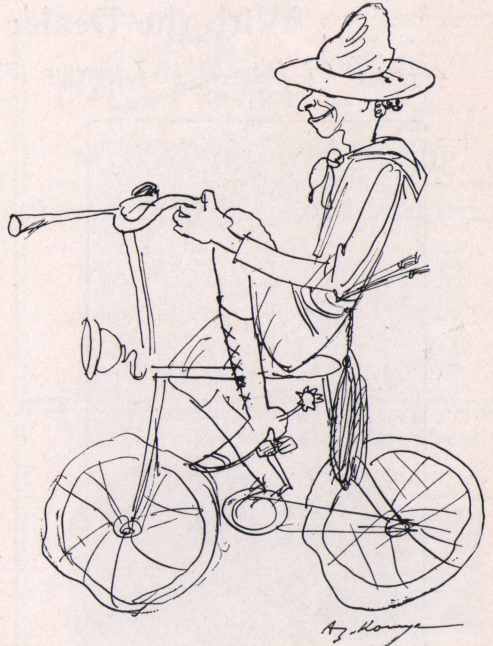
Sculptures are submitted in this competition at the owner's risk. The Art Center is not responsible for loss by theft, fire or in transit, for breakages or for any other cause. The Art Center Building, however, is guarded night and day.

Applications for entry should be made as early as possible. Formal entry blanks may be had by application to the Art Center, New York.

* * *

Disabled and wounded veterans of the world war are to participate in a great nation-wide art contest, according to an announcement made by National Commander Frank J. Irwin of the Disabled American Veterans of the World War. The contest is being staged in connection with "National Forget-Me-Not Day" to be observed throughout the country on November 8. Prizes of \$50, \$25, and five smaller cash prizes will be offered for the most attractive and appropriate poster depicting an appeal to aid the wounded and disabled soldiers of this nation.

Prominent artists and designers will be invited to officiate as judges in the contest.



A YOUNG AMERICAN PAINTER, FAMILIARLY KNOWN IN PARIS AS THE JEWISH COWBOY

All men who were wounded or disabled while serving with the American forces during the World War are eligible for the contest. Particulars may be had from the association's headquarters in Cincinnati, Ohio.

W. T. BENDA'S WORK ANALYZED AND DISCUSSED

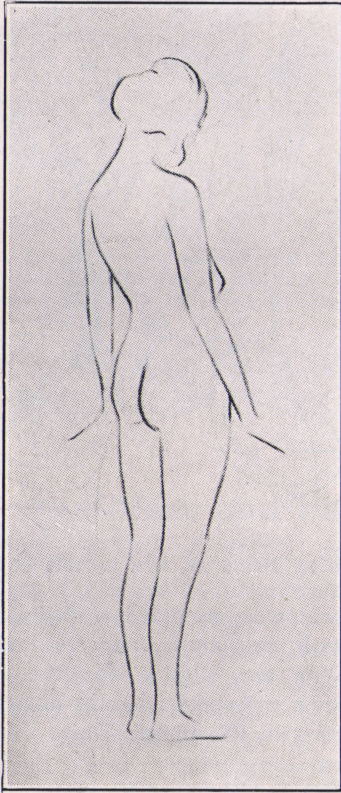
The work of Wladyslaw T. Benda is nationally known, but it has not been written up to any great extent in the art magazines. Mr. Benda's charming personality, and his equally charming illustrations (some of which appear on pages 32 and 33 of this issue), have been written about, at length, by Frank R. Southard in the last May issue of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST. A few back copies are available at twenty-five cents each; they contain a liberal sprinkling of Mr. Benda's best work, in halftone and two-color reproductions.

"Every quarter of an inch in Turner's drawings will bear magnifying in the same way. Much of the finer work in them can hardly be traced, except by the keenest sight, until it is magnified."—RUSKIN.

The magazine welcomes contributions from public and high school teachers of drawing, as well as county and city supervisors of art.

With the Dealer and Manufacturer

Of Interest to Importer, Wholesaler, Jobber and Retailer



DRAWN BY PROF. ALAN BEMENT, FOR "FIGURE CONSTRUCTION"

"The Paint Shop," unique in title and service, opened its doors to the students and teachers, buyers of artists' materials, last month. The shop is located at 138 Sullivan Street, New York City, and is connected with the Artists' Brush and Color Corporation.

* * *

Several complaints have been overheard in regards to the delivery and "pick up" service of the American Railway Express Company. Carelessness in looking up addresses, handling, and insuring prompt delivery seems to be running riot through their system. One shipper prays for the Federal control of all express shipments and an enlargement of the scope of parcels post, while another, who lost several shipments recently and had others broken open, complains that if the express company keeps it up they'll be as bad as the telephone

company; and that's putting it pretty badly. Artists' supply stores, watch your step!

* * *

The Defiance Sales Corporation has moved to East 42nd Street, from 22 East 41st Street, New York City. They are wholesalers and retailers.

* * *

Airplane mail is serving the publishers and advertisers, as well as wholesalers, retailers and jobbers of artists' and engineers' materials, in no small degree. It enables prompt payment of accounts, last minute copy orders, additions to orders, and a general saving in time hitherto impossible. Even the smallest store could well profit by examining the daily schedules of airplane mail delivery. Here's hoping the service will soon be both augmented and increased in area.

* * *

The British main offices of Winsor and Newton, Ltd., are engaged in republishing many of their handbooks. While they are not all up-to-the-minute they serve as economical and helpful aids to students throughout the world, and are "well worth the money."

* * *

"Hew to the line, let the chips fall where they may." If a manufacturer or jobber is handling an inferior line of goods, or if his credit is exceedingly bad, his advertisements will positively be barred from the columns of this magazine. This is to protect the buyer and the retailer.

* * *

The Paint Stores Co. have moved their art supply business from Thirty-fourth Street to 862 Eighth Avenue, New York City.

* * *

J. B. Lippincott's books "Moving Pictures" by Talbot, and "The Practical Book of Interior Decoration" are finding favor with dealers in photo and artists' materials. The latter book is edited by Eberlein, McClure, and Holloway.

* * *

Art supply stores, manufacturers, and jobbers are invited to contribute timely news items to these columns.

BIG PAINTINGS LOSE VOGUE

The tendency among well-to-do people to forsake big country mansions for smaller residences in London, England, has brought about a striking change in the demand for paintings of the old masters. This has been noticeable at recent public auctions.

It appears the day of the big canvas is past, people picking up small paintings more suitable for small houses or flats. They have been buying by the square inch where their forefathers bought by the square yard to fill the huge walls in big country mansions.

At the recent sale of the Duke of Westminster's pictures, several big Rubens' were sent home because experts and dealers refused to make a single bid for these "white elephants." At a sale of the Princess Royal's pictures here last week a painting nine feet square got a bid of only two shillings a foot, while a Velasquez brought only eight guineas a foot.

THE DRAWING MASTER

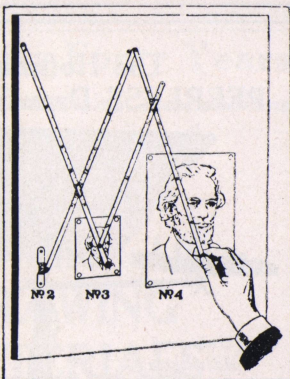
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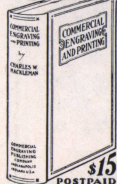
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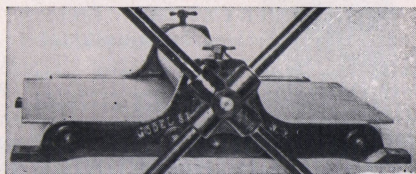
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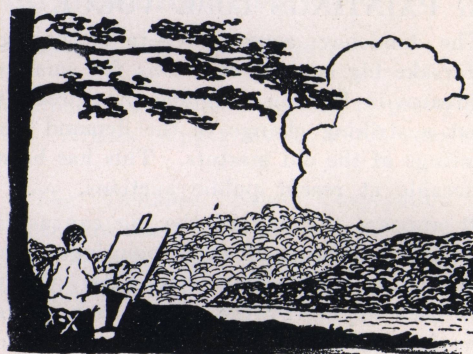
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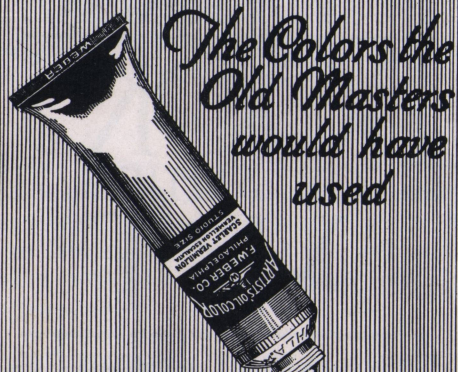
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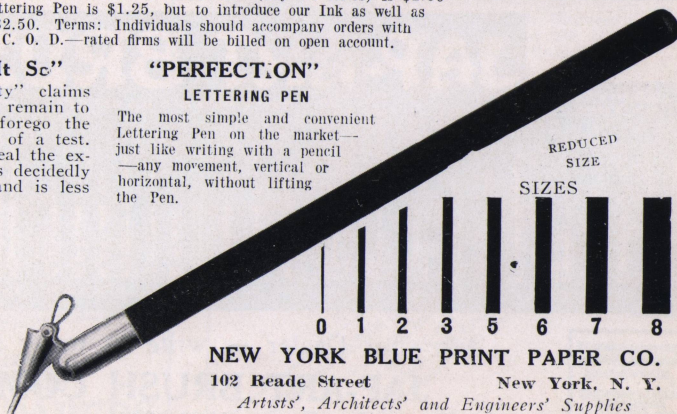
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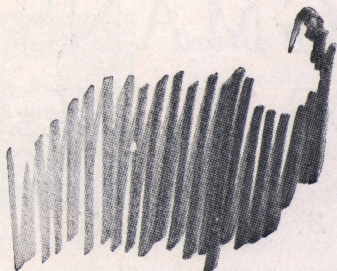
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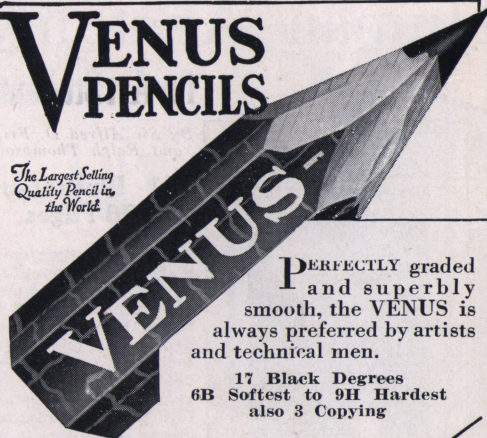
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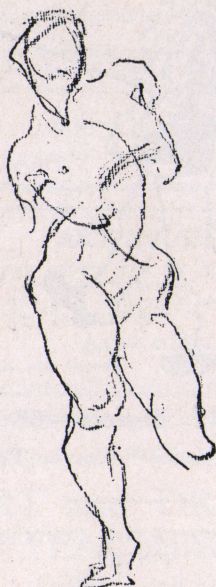
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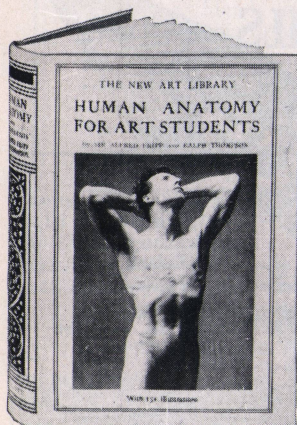
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